

# JEFFERSON

MONTHLY



## Lithia Park

One Hundred Years of Beauty



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James Paul, Music Director - Jason Klein, Associate Conductor  
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**JULY 11-25, 2009**

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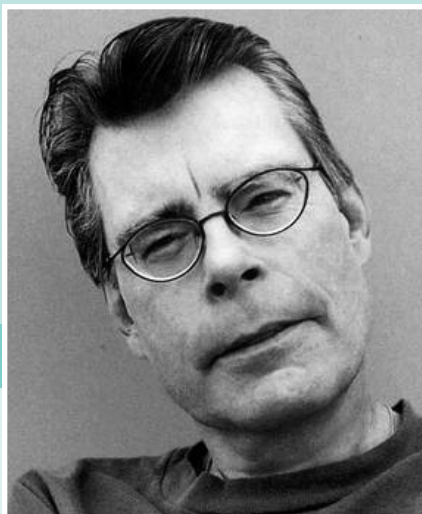
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Soloist: Charles Dowd, *Concerto for Timpani*

Orchestra II: Hernan Constantino conducting Tchaikovsky, *Manuel de Falla*  
Soloist: Thomas Megee, *Cello Concerto*

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Stephen King speaks from the stage of Symphony Space on the July 18th broadcast of *Selected Shorts* (see *N&I Highlights*, p. 27).



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The Cascade Theater in Redding presents Jonny Lang in concert on July 21st in two performances, 7:30pm and 10:00pm.



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## ON THE COVER

Fall colors in Lithia Park [Photo: Eric Alan].  
Black & White Inset: Perozzi Fountain in  
Lithia Park (1915) [Photo Courtesy of Terry  
Skibby].

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*Local writer Jennifer Margulis explores the 100 year history of one of the great treasures of the Rogue Valley, Lithia Park.*

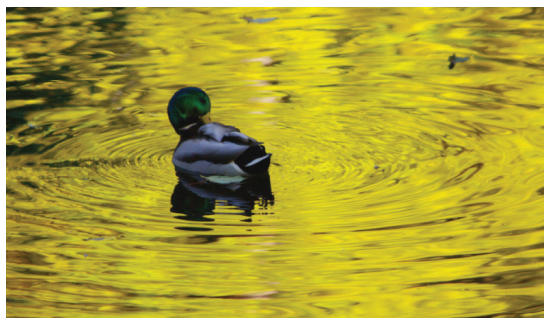


PHOTO: ERIC ALAN

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PHOTO: CHRISTOPHER BRISCOE

Oregon Cabaret Theatre's production of *The 25th Annual Putnam County Spelling Bee*. Featured are, from left, top row: Rebecca Denley, Tim Homsley, Chris Carwithen; bottom row: Rachel Seeley, James David Larson, Beatriz Abella



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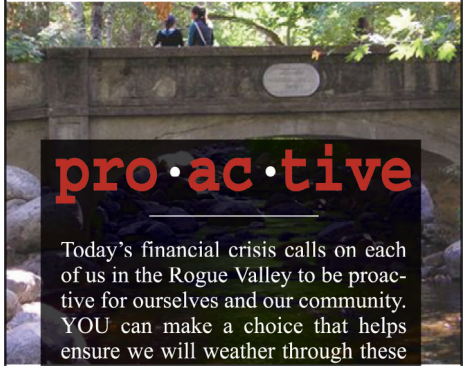
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## Tuned In

*Ronald Kramer*

## Time for Common Sense about LPFM Stations

The Congress is considering, and perhaps poised to pass, the Local Community Act (H.R. 1147/S. 592), a proposed law that would fundamentally change the relationship between Low Power FM (LPFM) stations and existing public radio stations like JPR. Because some of the issues are highly technical, and because the LPFM lobby has so far successfully cast public radio stations as “anti-LPFM,” public radio has perhaps been more restrained than it should be in pointing out the dangers of the Local Community Act and Congress has unfortunately been less inclined to consider those dangers.

This has nothing to do with public radio seeking to either avoid competition or to stifle other noncommercial media voices. It is about preserving existing public radio listeners’ ability to receive public radio signals – and I think listeners would expect us to bring such dangers to the attention of the public and members of Congress.

Presently, there are two types of transmissions over which America receives public radio: full power stations and translators. Traditionally, full power stations have received full protection against interference from other full-power stations as well as translators. Translators have enjoyed more limited protection, such as receiving protection from interference from other translators. LPFM is a third type of service whose stations are dramatically lower in power than full-power stations but potentially more powerful than translators. Until now, full-power stations have been given full protection against interference from LPFM stations and translators have enjoyed some protection.

Under the Local Community Act, LPFM

stations would be given complete priority over existing public radio translators. If an LPFM station wanted to push a public radio translator off the air, it could unilaterally do so. If no alternative translator frequency could be found, the public radio translator would go off the air. As listeners in some of our communities have learned to their consternation, few translator frequencies remain and some listeners have already lost service from encroachment by full-power religious stations. The Local Community Act would enlarge the group of frequency applicants and could extinguish public radio translators by adding LPFM stations.

Moreover, it is not just translators’ operating frequencies which are at risk. Translators require two frequencies to operate – one on which to transmit and one on which to receive an input signal which it rebroadcasts. Since the Local Community Act also fails to protect public radio stations’ input frequencies, the possibility of LPFM stations extinguishing public radio translators is doubled.

Somewhat incredibly to me, the Local Community Act would also end full protection for full-power stations and allow them to set up shop very close to the frequency of a full power station. For example, a station like JPR’s KSOR, operating at 90.1 MHz, is protected from interference between 90.7 and 89.5. The Local Community Act would allow LPFM stations to operate on frequencies of 90.5 and 89.7. Recognizing that such situations would likely produce interference to reception of 90.1 the Local Community Act precludes a station like KSOR from remedying interference its listeners receive but OBLIGATES a station like KSOR to remedy (if possible) the interference an

CONTINUED ON PAGE 11





# Lithia Park

## One Hundred Years of Beauty

By Jennifer Margulis

**D**id you know there used to be a zebra in Lithia Park?!" my friend Angela asks. We've been walking from the lower duck pond, past the playgrounds, and on the main chip trail in Lithia Park, which celebrated its 100th anniversary this past December. It's a chilly day in early May but when we veer off the main path onto one of the many meandering hikes that spread throughout Ashland's beloved 100-acre park, we warm up quickly.

"A zebra?"

Angela nods but then hesitates. "Well, there was a zoo in the park, and I think I heard they had a zebra at the zoo ..."

It's not far from where we're walking, so Angela and I head to the Ashland Parks and Recreation Office and ask the kind folks who work there if exotic animals from Africa ever lived in Lithia Park. They confirm there was a petting zoo in the park with deer and other animals but they don't know about a zebra. This office

has all sorts of maps and information about the park, including Marjorie O'Harra's booklet, *Lithia Park*, which details the history of when the park was founded. If anyone will know about a zebra, they tell me at the Parks Office, it will be Marjorie O'Harra.

It's one of the first questions I ask 82-year-old O'Harra when we meet by the Upper Duck Pond a few weeks later. It's a gorgeous sunny day in mid May and as I bike up Winburn Way I pass a group of gray-haired ladies in garden gloves and sweatshirts who are pruning and planting in the Rose Garden. Even though it's not yet 9:00 a.m., O'Harra and I are not alone as we take a seat on a bench overlooking the pond. Amateur photographers with long-lensed cameras slung around their necks contort their bodies into squats and stretches in order to capture the sunlight on the water at just the right angle. A cluster of children from Ashland's John Muir School, workbooks in hand, squint to identify the katsura, kwan zan cherry, crab apple, and vine maple trees on our side of





A serene scene: part of the Japanese Garden and vicinity [Photo: Eric Alan]. **CENTER INSET:** The properties of the early park featured vast, wide-open areas with Ashland Creek tumbling through. The first phase, which included the lower lake, was built and the plantings of rhododendrons and azaleas gave the new park much-needed foliage. Featured here is the upper pond, circa 1915. Photo Courtesy of Terry Skibby.

the pond. “That’s called a wood duck,” a teacher tells her group of children as a brightly colored male paddles past.

O’Harra, who looks both sporty and tidy in a blue pin-stripped button-down shirt over a dove grey T-shirt, white pants, and running sneakers, is not expecting a question about zebras. Though she has vivid memories of visiting the park, and the zoo, when she was a little girl growing up in Ashland, she doesn’t remember ever seeing a zebra here. She does remember another four-legged creature, one of Ashland’s most infamous animals. As a very small girl O’Harra saw the enraged male elk that became so dangerous that in 1936 he actually gored his keeper and had to be put down. You can see the elk, whose name was Teddy, stuffed and mounted, on display at the Elks Lodge downtown. O’Harra, who has a deep love for and understanding

O’Harra, who has a deep love for and understanding of the history of Lithia Park, says the zoo was not one of the park’s best features.

of the history of Lithia Park, says the zoo was not one of the park’s best features.

“I remember looking in the wire cage one day at the monkey and the monkey just looked back at me and I thought, ‘this is so wrong,’” O’Harra says. “The really sad part is they had an eagle in a cage. I went up one day and I was looking at the eagle ... a great big magnificent bird that had a pitiful squawk.”

Though inhumane by today’s standards, the zoo did serve an educational purpose for its time: “That was about the only place children could see a monkey,” O’Harra says. As she’s talking I notice a western pond turtle gliding through the water. “We didn’t have television. It wasn’t easy to get in and out of the Valley to cities that had bigger zoos. So I guess that may have justified it. But eventually people realized that was

CONTINUED ON PAGE 15



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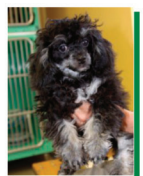
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# Jefferson Almanac

Diana Coogle

## Drilling for Water

Recently, having bought the adjoining property to my own and having started house plans, I was ready to drill for water. Without water there is nothing. The forked stick of a water dowser selected a spot under an oak tree; Mike, of Clearwater Well Drilling, approved the site. A week later Mike arrived with his equipment. After a day's delay to retrieve his drilling rig from where it was stuck in the creek, he started drilling.

I envisioned water gushing through my fingers, clear, gorgeous, delicious. I envisioned the water in the well of my childhood home, so deep in the earth I could count the seconds between the drop of a pebble and plink of it into the water, the well itself enhancing the mysterious wonders of water. A well on my own land. How exciting!

Exciting in theory turned out to be boring in practice. The drilling rig sat under the oak tree, its clanging mechanism of vertical steel moving up and down. Mike sat in the pickup, doing some figures. His assistant sat in the cab of the drilling rig, pushing buttons. Everyone was sitting around waiting for water. We were at two hundred feet.

Thirty years ago when a friend returned from a trip to South America, she said, about water, "We don't know how lucky we are in this country." But we were profligate. We watered our lawns and polluted a river or two and didn't think much about it because we had plenty of water. That was then.

Three hundred feet. Mike said he was expecting water from this point on, given the depth of wells in the vicinity. The drilling was earthshakingly, ear-poundingly loud. I walked away.

In *The Search for Delicious*, a children's book by Natalie Babbitt, a king has ordered a dictionary to be written, but the writer is stuck on the word "delicious" because no one can agree on its definition. Then the bad guys attack the kingdom and

cut off the water supply. When everything turns out all right and the people take their first drink of water again, everyone says, "THIS is delicious."

Four hundred feet. The drilling noise stopped. "We've got water," Mike said.

The measured flow was a gallon and a half – not much, but enough for a small garden and domestic use. I would have to conserve water, but we all ought to conserve water. Given the overextended budget, I was satisfied.

Unlike the well of yesteryear, my well is but a deep hole with a six-inch pipe in it. This is not the communal well of the village, the center of social life. It is not the well of my childhood with its damp-earth smell and deep-hole mysteriousness. It is not a well for dipping a bucket into. The plunk of a bucket hitting water deep in a well is a lost sound, like the sweep of a broom or the clack of a typewriter. With the modern well there is no leaning over the edge and peering into nothingness, no dank smell. There is only a deep hole with a pipe and a pump in the pipe. While science makes things more understandable, it simultaneously makes things more mysterious. It used to be that we could know what a well was by seeing, smelling, hearing. Now we look at a pipe in the ground and know nothing.

And yet we know – or need to know – that water is everything. Water is life. Water is delicious. The well is the main-spring of life, for which we remain, eternally, grateful.

---

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

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# Theater and the Arts

Molly Tinsley

## Wheels Within Wheels

Near the end of Bill Cain's *Equivocation*, William Shagspeare produces his latest work, *Macbeth*, for the pleasure of King James. When it comes time for the three witches to promise the Scottish throne to Banquo's descendants, they hold mirrors up to James himself, at angles such that his reflection is bounced down an infinite regress.

The moment serves as an apt metaphor for this frame-defying play about play-making: we are watching OSF actor John Tufts in the role of King James watching and applauding *Macbeth*; yet an instant before, Tufts in the role of Sharpe, one of Shagspeare's actors, was playing Macduff in *Macbeth*. An instant later, Tufts' Sharpe's Macduff

will kill the tyrant. Good-bye, fourth wall; hello, fifth dimension! Cain's sharply relevant historical comedy, premiering in the Bowmer Theatre, devises a brain-twisting labyrinth of Jacobean politics, aesthetic theory, and ethics, with detours into family dynamics. Trust Director Bill Rauch to chart a clear, roundly entertaining path through it.

Sixty years after Henry VIII defected from Catholicism and declared himself head of the Church of England, the reign of James I remains torn by religious strife. As *Equivocation* opens, Catholic rebels have been caught plotting to blow up Parliament and tortured into confession. Now Robert Cecil, James' Secretary of State, is pressuring Shagspeare to expand the King's account of the events into a play—in other words, write propaganda. As Shag questions Wintour, one of the condemned conspirators, and Henry Garnett, an implicated Jesuit priest, the so-called truth fractures into a mess of possibilities. Shag's challenge then is to create a script

whose verity he can stand behind without bringing the king's wrath down on his company and Cecil's executioners down on himself.

His first melodramatic stab at the task he himself rules a disaster. "Fix it," Cecil orders. Shag cannot: "There is no plot." "It is treason to say so!" screams Cecil.

Shag was merely talking about dramatic structure; Cecil heard political heresy. But his apoplexy feeds Shag's suspicion that there's a plot behind the plot; playwrights aren't the only ones versed in the creative manipulation of reality.

The second draft meets with Cecil's disapproval and plunges Shag into a moral dilemma.

Does he lie or die? Gar-

net offers him a crash course in equivocation—i. e. telling the truth in difficult times. (Here it's best to forget that Shag, aka Shakespeare, has already been ingeniously transforming personal and political issues to please both his ruler and the public for years.) Judith unearths a discarded draft of *Macbeth*, which resonates enough with Cecil's machinations to pass as a subtle version of the truth, and the acting company is back in business.

The cast of *Equivocation* explodes across Christopher Acebo's rough planks with energy and passion. When he isn't playing one of the actors, Nate, Jonathan Haugen plumbs the deepest in his chilling portrait of Cecil. Though many of the con-ning Cecil's early comments sneak into the mouth of Macbeth, there is no heroic dimension to the "real life" villain. Unmasked in his underwear, clutching the royal robe like a security blanket, he's a whiny, pathetic infant.

Tufts earns the multi-tasking prize for acting in two frames at once during the

Cain's sharply relevant historical comedy, premiering in the Bowmer Theatre, devises a brain-twisting labyrinth of Jacobean politics, aesthetic theory, and ethics, with detours into family dynamics.



*Macbeth* presentation, or was it three? His King James, complete with Scottish brogue, sparkles with narcissistic enthusiasm, while the poignancy of his scenes as the tortured Wintour pinch the heart. Greg Linington, as Armin, wins most versatile for his turns as Lear's Fool, the Porter, and Lady Macbeth. Richard Elmore, first as Richard, the patriarch of the acting company, then as the priest Garnett, seems fully to embody Shag's ideal actor, one with "the courage to be what you already are," a "flesh and blood person." Anthony Heald probably has the most difficult task as ringleader Shag—to carry the action forward, jumping frames, reorienting, without any shape-shifting tricks to hide behind. He also has to convince us of Shag's humanity, when the fast-paced, sometimes glibly clever script works to distract us from it.

If I were to omit the marvelous Judith (Christine Albright), Shakespeare's surviving twin daughter, I wouldn't be the first. She epitomizes the little woman behind the man, whom history forgets. She does the laundry, counts up the dead bodies in her father's plays, corrects his drafts, and happens to have saved the discarded *Macbeth* that bails the company out of trouble with Cecil at the end. Albright's Judith is unflappably dead-pan, more annoyed than embittered by her father's neglect. She builds her identity on opposing him—she hates theatre, scorns heroics, and feels soliloquies should be given not to the protagonist, whom we already know plenty about, but to "minor characters, people's daughters, for instance." Cain obliges her, but with a twist—Judith's speeches are soliloquies because her father tunes her out.

After revising the history of the Gunpowder Plot most intriguingly, *Equivocation* ends by floating the notion that Shakespeare's late romances represent his finally tuning in to his daughter's girlish daydreams. But the curtain line, Judith's, "I never knew I had a story of my own until he told it," seems too pat. This feisty, clear-eyed token female would never be fooled into thinking those last plays were daughters' stories. They depict fathers evolving and reclaiming their female souls, their *animas*. The daughters exist to be retrieved rather than to initiate self-fulfilling adventures.

In Willy Russell's award-winning *Shirley Valentine*, a waggishly witty Liverpool housewife breaks out of everyday ennui and takes off for Greece to pursue just such an adventure. Portland's marvelous Helena de

Crespo performs this must-see, one-woman comedy at Oregon Stage Works in Ashland through July 13. Call 482 2334 for details.

---

Playwright Molly Tinsley taught literature and

creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

## Tuned In *From p. 5*

LPFM station on those close frequencies might receive from KSOR. To use a phrase commonly associated with the federal government these days, that is an "unfunded federal mandate" which could potentially produce high costs for public radio stations coupled with decreased listening due to the interference public radio listeners could experience. And the Local Community Act provides public radio stations with no legal remedy.

Since the Congress has consistently championed public radio, one might ask why Congress would consider legislation which can only injure existing public radio listening. I think the answer is that Congress doesn't understand the issues at hand. LPFM advocates have portrayed LPFM as "grassroots" or "people's radio" and, because the federal government dramatically bungled localism in commercial radio by passing the Telecommunications Act of 1996, which substantially deregulated radio, it is now in a mood to expand what it understands to be "localism." The fact is that LPFM started out with that mission. In fact, the original FCC licensing requirement for LPFM stations required every station to locally produce half its programming as well as specifying a minimum number of daily operating hours. The problem with that requirement was it proved to be difficult and expensive to create local programming, as LPFM advocates quickly discovered. The LPFM lobby consequently persuaded the FCC to drop the 50% local programming requirement and, as a result, large numbers of LPFM stations now simply broadcast programming created by national or regional media organizations as opposed to creating their own. In other words, just as the FCC capitulated to religious interests in the 1980s by allowing whole networks of radio stations and translators to be centrally programmed by large religious organizations, thereby creating a small number of religious

radio networks who have captured a huge percentage of the FM spectrum, it has authorized another set of nationally programmed transmitters in LPFM—in the name of localism. In both instances these networks technically impinge upon public radio listening.

The difference is that, for religious stations, public radio stations have an equal standing and can "fight" to protect their existing full-power and translator frequencies. In the case of LPFM stations' intrusion into public radio listening, public radio is being hamstrung. By law, anyone who owns a full-power radio station (such as a public radio station), can't be an applicant for an LPFM station. Thus, a public radio station has no recourse when an LPFM application would extinguish an existing public radio translator signal because the public station can't compete for the spectrum and the proposed legislation would establish a priority of LPFM stations over translators.

These issues are most acute in the mountainous west. Because of terrain and their low operating cost, translators are a primary service delivery medium for public radio across western America. Now those systems, including JPR's 33 translators, are at risk.

This isn't about public radio fearing competition. And it's also not a value judgment about the superiority of public radio programming versus that of LPFM stations. It's about preserving the public's right to continue to receive public radio programming.

It's time to defend these existing public radio signals and it's time to let the public know of the importance of doing so.

I encourage you to quickly express your own thoughts on this matter to your Congressional representatives.

---

Ronald Kramer, Executive Director



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## Inside the Box

Scott Dewing

### Humanity v. Technology

I recently had the opportunity to watch the movie *The Matrix* for the 100th time. Well, I'm not actually sure if I've watched *The Matrix* 100 times, but I've watched it enough times that I've lost count. So maybe 100. Why do I watch *The Matrix* over and over again? I'd be a liar if I said that watching Trinity perform some serious kung-fu moves in skin-tight, black leather pants wasn't a factor. There's definitely that and the cool, syncopated, choreographic splendor of the numerous shoot-out scenes that flow like a high-tech version of the *Gunfight at the O.K. Corral*. I revisit *The Matrix* regularly because of all that, but mostly because of its theme of humanity v. technology.

For those of you who haven't seen *The Matrix* because you've been living in a cave for the past decade, it's a sci-fi movie that portrays a dark, dystopian future in which artificial intelligence (AI) machines have taken over the world and relegated human beings to mere power-sources that "feed" the AI machines. Humans are grown in sprawling fields then harvested and placed in life-supporting incubators with dozens of tubes plugged into their bodies. The biggest tube goes into the back of the head. This is what plugs a body's mind into *The Matrix*, a computer simulation of the world as it was during the 21st century. The AI machines discovered that a human body with an occupied mind is more efficient and lasts longer. People go about their lives, but it's all happening within a dream world. There are, however, some minds that become acutely aware that something is amiss. These select few awake from the dream, escape from their incubators and band together to fight against the machines.

*The Matrix* was a box-office hit and has become a sci-fi classic in part because of its focus on the theme of humanity v. technology. Whether or not viewers realized this on a conscious level or it remained buried but squirming about in their subconscious doesn't matter. What matters is that we are moved by this theme because

we are living within an era of incredible technological advancement. This is not to say that the present era we live within is any more important than those that have passed and those that are yet to come. But as we accelerate through the 21st century, we are approaching the apex of what some have termed the Technological Revolution. Just as the Agricultural Revolution and the Industrial

Revolution forever changed the course of human history, so it will be with the Technological Revolution.

One of my favorite books about the future and the Technological Revolution is *The Age of Spiritual Machines* by Ray Kurzweil (Penguin, 2000). For me, one of the most disturbing passages in the book was the following:

*If the machines are permitted to make all their own decisions, we can't make any conjectures as to the results, because it is impossible to guess how such machines behave...the human race might easily permit itself to drift into a position of such dependence on the machines that it would have no practical choice but to accept all of the machines' decisions. As society and the problems that face it become more and more complex and machines become more and more intelligent, people will let machines make more of their deci-*

“If the day comes when we've created intelligent machines with the capacity to think and make decisions autonomous of their creators, I can only hope that they do a better job at running things than the human beings who made them.”



sions for them, simply because machine-made decisions will bring better results than man-made ones. Eventually a stage may be reached at which the decisions necessary to keep the system running will be so complex that human beings will be incapable of making them intelligently. At that stage the machines will be in effective control.

I agree with the above statement. Machines are continually being placed in control of functions that were once the domain of human beings. I'm not terribly disturbed by the thought of machines increasingly being in control of things. Human beings have been in control for quite some time and, in my humble opinion, have a shoddy record at best. What disturbs me about the above passage was that it is a direct quote from *The Unibomber Manifesto* by Theodore Kaczynski. Kaczynski created bombs and mailed them to prominent scientists, killing three people and injuring many others during a 17-year terror campaign. Kaczynski is clearly a Luddite and believes that machines being in control is a very bad scenario for the future of humanity. Perhaps he envisions a dark, dystopian future similar to that portrayed in *The Matrix*. Rather than waiting for the machines to take over, however, Kaczynski decided that it would be more effective to kill off the human beings who would create the machines. He had come to certain conclusions about the role of technology and what the future would be like if we stay upon our present course. Kaczynski's conclusions became convictions and those convictions resulted in very grave actions.

One of the taglines for *The Matrix* was, "The Fight for the Future Begins." I can't predict the future any better than the next hack, but I can say this with certainty and conviction: if there truly is a "fight for the future", that fight does not begin sometime in the future when the machines take over. It's already begun. Technology is a double-edged sword. It can be both beneficial and detrimental. For example, Kaczynski used technological advancements in bomb-making to kill the creators of the technological advancements he feared. The bitter hypocrisy of this is not lost on me. Unlike Kaczynski, I don't believe that technology or technological advancement in and of itself is evil. Only people, like Kaczynski, have the capacity to be evil. If the day comes when we've created intelligent machines

with the capacity to think and make decisions autonomous of their creators, I can only hope that they do a better job at running things than the human beings who made them.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

## TUNE IN

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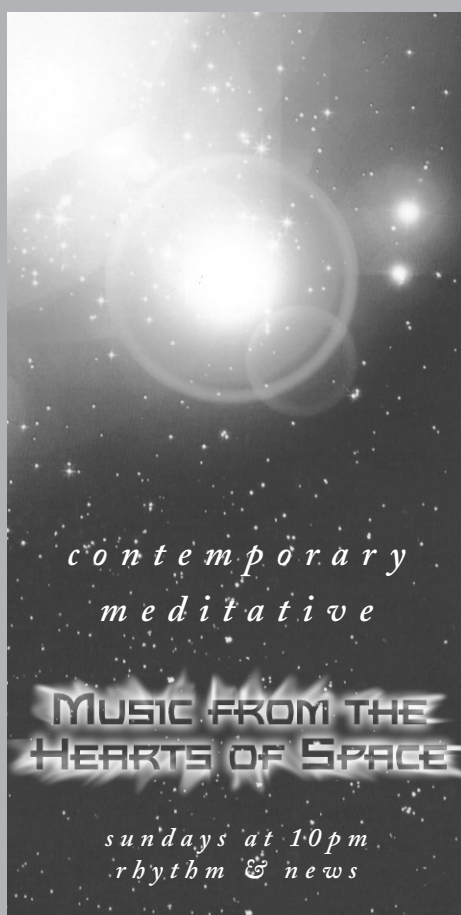




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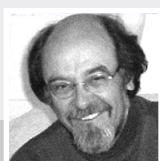
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# Recordings

Geoffrey Ridden

## Settling In

I have been a resident in Ashland only since last September, but I have been flying back and forth from England since 2002, so I feel that I know the area quite well. I first heard the *Classics and News* service some seven years ago when I used to phone up the lady who was to become my wife, from England. I would hear great music playing in the background – that was my introduction to JPR.

Some two or three years ago, I saw a note on the JPR website asking for volunteer hosts for the *Classics and News* service, and I just filed the idea away, since I knew I had a contract to fulfill which would keep me from being here permanently for a while. But late last year I got in touch with Eric Teel to see if there were still vacancies, and I was delighted when he suggested I call in. The training he has given me since then has been just excellent, and any mistakes are entirely down to me: he is a man of extraordinary patience and attention to detail. The welcome he extended to me as a volunteer and a novice was matched by all the members of staff at the station, and I am grateful to all of them. My first venture live on-air was to sit in for Don Matthews on *First Concert*. He just happens to live down the street from me, and sits next to me as a bass in the Southern Oregon Repertory Singers, so that was a further piece of serendipity in getting me settled in.

I have quite eclectic and catholic musical tastes. I wish I was a better musician myself: I gave up playing the violin when I was in my teens, and, although I still play the guitar a little and sing, I am very aware of my limitations. Coming to Ashland, training with JPR and having access to its library, singing with the SORS and working through my wife's collection of CDs has broadened my musical education considerably. I am learning more now about music from the USA, for example – I had not heard any Joan Tower – and the general scope of what I listen to now has also widened. However, I still have a particular fondness for music from Britain, not

least for those composers whose names disguise their origins, but of whom we Brits are so proud, like Holst, Delius, Finzi and De Gambarini. I like a lot of contemporary British music, and I may try to include some of the work of Michael Nyman in the future, once I establish through the advice of my colleagues whether it will work on *Classics and News*. He is one of those composers whose output includes works for film, but he should very definitely not be pigeon-holed under 'movie music'.

Possibly my favorite contemporary British composer of choral music is Sir John Tavener. I had the pleasure of sitting next to Sir John when he received an honorary award at a degree ceremony in Winchester Cathedral, an event at which the University choir was courageous enough to sing two of his pieces in his presence. After the first, he leaned across to me and whispered "I'd forgotten I wrote that – nice isn't it?"

And my first memories of 'serious' music? Those would be of a wonderful music teacher at my grammar school who transcribed significant themes from the repertoire for us to play on the recorder, including *Eine Kleine Nachtmusik*, and Peter Warlock's *Capriol Suite*. His name was Ron Rhea, and he was also responsible for my going to a concert for the first time, where I heard Copland's *Quiet City*. Maybe I was just fated to be in the USA after all.

Geoff Ridden divided his time between Winchester, England and Ashland, Oregon from 2002 until 2008. He was Associate Dean of the Faculty of Arts at the University of Winchester, and also taught at Southern Oregon University as well as giving lectures for the Oregon Shakespeare Festival. Since his retirement in 2008, he has settled permanently in Ashland, where he continues to be associated with the OSF and with SOU. He has published widely on Shakespeare, on linguistics and on seventeenth-century English literature.



# Lithia Park

continued from page 7



The Lithia Park dedication (July 4–6, 1916) drew people from Portland and San Francisco. It was estimated that a crowd of 50,000 people enjoyed the 3-day event. Featured is the section of Lithia Park that is now the Butler Band Shell. **RIGHT:** The Ashland Mills was located at what is now the front lawn of Lithia Park. On June 27, 1906 W.J. Virgin deeded the mill, the land on which it stood, the water rights and all appurtenances to the City of Ashland and on the December 15th, 1908 the people of Ashland, by a vote of 5 to 1, dedicated the old mill site forever for a city park. Photos Courtesy of Terry Skibby

not what they wanted.” The turtle emerges onto the rocks into the bright sun and another clambers up to join it.

Today animals, like the western pond turtles I’m watching and the painted slider turtles that you’re apt to see in the duck ponds, roam freely in Lithia Park. Donn Todt, the park’s lead horticulturalist who has been taking care of the flora here for 30 years, says he’s seen coyotes early in the morning in the wintertime, foxes, wild turkeys, black bears (he threw a garbage can at a nonchalant black bear who had taken up residency a few years ago), native wild band-tail pigeons that sometimes come into the park in the summertime to eat mulberries from a tree by the Upper Duck Pond, lots of western gray tree squirrels, ducks, black-tail deer, moles, and gophers. He’s even spotted nocturnal flying squirrels and once saw a golden eagle in the park. “People who are bird watchers love Lithia Park,” says Todt, “There are water ouzels along the creek” (a really strange bird that has a wonderful song and feeds on underwater insects by dipping down under the water), “warblers, and pileated woodpeckers that come through in the autumn. This is a great place for wildlife.”

It’s also a great place for plant life. As I walk through the park on another morning with 63-year-old Todt (pronounced “toad”), whose weather beaten face, green hat, boots, and white leather garden gloves show that he’s a man who’s spent most of his life out-

doors, he has stories to tell about many of the trees and plants that are in the park today, and even about trees that are no longer standing. We start at the lawns before the playground and Todt points out where the old wooden Chautauqua Tabernacle building once stood, as well as where people would camp on the lawns above the lower duck pond—up to 100 tents at a time—to participate in Chautauqua. Chautauqua was a spiritual and educational movement that originated in New York State and enjoyed popularity nationwide in the late 19th and early 20th centuries. Todt shows me where there used to be a row of alder trees that were taken out when he first came to work for the Parks Department because alder trees don’t usually live past 80-100 years.

He also points out trees that were probably planted more than 100 years ago. Wanting to improve the area, the Ladies Chautauqua Club planted maple and locust trees. “Locusts were planted a lot by the pioneers because they were tough,” Todt explains. “People knew they didn’t have to water them year after year, they weren’t real susceptible to livestock or deer. It’s a popular tree around old homesteads and old parks.” By June fragrant honey-scented white flowers bloom on the locust trees. Todt says the plantings by the Ladies Chautauqua Club served a larger purpose “This gave people the idea that maybe more than just the Chautauqua part here should be a

park,” Todt says. “Maybe we can extend this a little bit further.”

That extension became what is now what we think of as the entrance to Lithia Park, where an old flour mill that features prominently in black and white photos once stood and where there was once a terrible stink from the abandoned hog pens where hogs used to graze on milling waste. “This was an area that was let go, the mill was closed,” Todt explains. Some people wanted to keep the mill for historic reasons but others had the vision of tearing down the mill and making the area Ashland’s front yard, which, in effect, it has now become.

First known as “Flour Mill Park” or “City Park,” the front of what is now Lithia Park developed horticulturally before any other section. Todt says that Himalayan palm trees were planted in this part of the park and there was a Chilean monkey puzzle tree, a smoke tree, roses, and an old Japanese maple. “It was a completely different landscape than it is today,” Todt says, “but why did people in Ashland want to plant smoke trees and palm trees?” In fact, the palm trees were such an integral part of the early landscape here that there used to be a popular saying, “Ashland, Oregon, where the palm trees meet the pines.” Todt’s voice is filled with enthusiasm as he asks another question he has recently figured out the answer to but never shared publicly: “and why were there rhododendron trees planted as early as



1910? Where were they getting this idea that they could plant all this Victorian stuff here in downtown Ashland?"

Todt figured out this horticultural mystery about a year ago when he and his wife started doing some in-depth research, pouring over Peter Britt's old diaries written in Swiss German, and old photographs at the Southern Oregon Historical Society in Jacksonville. Jacksonville pioneer Peter Britt is remembered primarily as a photographer and a successful businessman. But, Todt says, he was also an incredible horticulturalist, bringing plants from all over the United States, including the Bay Area, where he would go to purchase photographic supplies. "Sometime around the 1870s he brought back a palm tree and he planted it in front of his house," Todt explains. "His property became known as Britt Garden. It had big rhododendrons, this palm tree that was 35 feet tall, a variety of tropical looking plants, and a lot of roses. So when people wanted a template for how they were going to design a park they just had to go over to Jacksonville!"

We walk past the playground where a wide-branched Zelkova and a Douglas fir both provide shade for the children playing. Todt points out the native choke cherries growing along the side of the creek that Native Americans liked to eat (and that people today still make into jams and jellies), and also tells me that salmon and steelhead swim up the creek in the late fall. We are headed over to a completely different section of the park, the part designed in part by John McLaren, who was the superintendent of Golden Gate Park in San Francisco for more than 50 years, and who worked with his brother Donald McLaren on the designs for Lithia Park. We stand by the sycamore grove, which is planted rectilinearly in the Frederick Law Olmstead tradition. But the grove isn't focused on the band shell, making it another conundrum. "If you look at the original design for this section of the park there was a casino straight front and center..." Todt says.

"A casino?!" I interrupt.

"A place where you could have a restaurant, dance but it wasn't a gambling place at all. It's an old terminology that we don't use anymore ... [That casino] was never built," Todt explains.



Long a staple of Lithia Park, children's play has figured prominently in many family outings. This playground was once located above the upper pond near an area that once housed a zoo. Today the playground is located in the lower park and features a wading area in Ashland Creek. Photo Courtesy of Terry Skibby

Instead of having a music area located off Winburn Way at the sycamore grove, the original old-style circular two-tiered wooden band shell was located where the current band shell stands, off kilter from the sycamore grove but well loved and well used nonetheless. This is also the section where the gorgeous but cracked Florentine Butler-Perozzi marble fountain stands, with its winged cherub astride a duck, up a scenic flight of stone stairs. "Unfortunately vandalism is rampant here," Todt says when I mention that the fountain, though it was completely restored in the late 1980s, looks like it has seen better days. "The Perozzi Fountain has suffered more than any other part of the park," he says, adding that it's probably mostly teenagers and folks who have had a bit too much to drink who destroy park property at night. From the vantage point of the fountain, Todt points out some of the trees, including a golden honey locust, a dawn redwood, and an oak tree that Chester Corry, a trained landscape architect who was named Lithia Park's super-

First known as "Flour Mill Park" or "City Park," the front of what is now Lithia Park developed horticulturally before any other section.

intendent in 1937, added to the park.

It's this human history, and the way Lithia Park's very existence represents a triumph of conservation and foresight, that especially fascinates Marjorie O'Harra. When

she was a student at Ashland Junior High School, which used to stand where the Safeway is now, she would look out the window at the cemetery and think to herself, "there are stories behind the names on those tombstones." Trained as a journalist and later becoming the regional editor of the *Mail Tribune*, O'Harra regularly gives talks about Lithia Park's history. She likes to tell the story of when Bert Greer came to town in 1911 and bought the semi-weekly *Ashland Tidings*. Greer had a vision to develop Ashland and promote it as a tourist destination: he wanted the city to become a mineral water spa area, like Saratoga or Carlsbad. His idea was to develop the city-owned land in Ashland Creek Canyon as a commercial resort. Money and business interests liked Greer's vision and Southern Pacific Railroad Company backed the resort idea as a way to





The auto camp, established at the uppermost end of the then Lithia Park in 1915, was free of charge. Today it would have been located in the middle of the park adjacent to the Parks & Recreation Administration building. In the '30s, the original cabins were replaced by new bungalows throughout the camp. Only one of these cabins still remains, in a restored fashion, adjacent to the Parks building. The auto camp was phased out of operation in 1961. Photo Courtesy of Terry Skibby

bring more tourism to the West.

O'Harra explains that Greer reported in the *Tidings* that capitalists from the East Coast were even becoming interested in the Ashland project. He wrote that Ashland "could become the playground of the world." But there was a hitch: Greer had several vocal opponents, including George Taverner and H. G. Enders, members of the City Park Commission, who opposed the idea that private interests, including the self-appointed Mineral Springs Committee that Greer chaired, would control the land in the canyon. After a lot of fighting, name-calling, and political hullabaloo, the people voted to give the City Council authority over the Mineral Springs Committee, which was disbanded in 1917. "Greer left town an unhappy man," says Tom Foster, the coordinator for parks walks for Ashland. O'Harra likes to mention that the defeat in Ashland did not stop Greer's capitalistic career: he moved to Burbank, California, became a majority owner in the *Burbank Review*, and has been credited with encouraging both the Warner brothers and a young entrepreneur named Walt Disney to locate their studios in the San Fernando Valley.

Though most Rogue Valley residents are not as interested in uncovering the intricacies

of the park's history as O'Harra, Todt, and Foster, the beauty, serenity, recreation, health, and joy the park brings locals and tourists alike is indisputable. "Without Lithia Park Ashland wouldn't be Ashland," says Don Robertson, Director of Ashland Parks and Recreation. "It is literally the heart and soul of our town." Robertson still remembers visiting Ashland as a small boy and playing in the wading area by the children's playgrounds. I wonder what my children's memories will be so I ask my daughters what they like best about Lithia Park: "I like to jump from rock to rock up and down the stream," says my 9-year-old Hesperus. "It's a great

place to cool off on a hot day." "I like to walk along the trails and climb trees and run after butterflies," says 8-year-old Athena.

Since the buck stops with Robertson, I ask him the zebra question. "No there wasn't. I've never heard of a zebra," he says. I guess that settles it. Happy 100th anniversary Lithia Park.

Jennifer Margulis is a travel and culture writer who has published in the *Smithsonian*, the *New York Times*, and the *Washington Post*. Read more about her at [www.jennifermargulis.net](http://www.jennifermargulis.net)

Lithia Park is free and open to the public seven days a week from 5:30 am–11:30 pm

For more information, see [www.ashlandparksandrec.org](http://www.ashlandparksandrec.org); or call 541-488-5340

There are free guided nature walks in Lithia Park from May 1 to September 30, Sundays, Wednesdays, and Fridays (and also on Saturdays in July and August) from 10:00 am–11:30 am

There are summer outdoor service days in the parks on Tuesday, July 7 from 7:00 pm–8:30 pm at the Lithia Park Reservoir, Wednesday, August 5 from 7:00 pm–8:30 pm meeting at Wightman Street and the railroad tracks; and Saturday, August 15 from 9:00 am–11:30 am at Glenwood Park. For additional volunteer opportunities contact the main office at 541-488-5340.



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## Nature Notes

Frank Lang

### Drain Flies

Nature Notes goes swimming, twice a week. For reasons you will discover later, he will not tell you where. One of the things he does is take a ceremonial shower before he enters the pool. He says ceremonial because he has been to Japan and knows what real cleansing is before entering communal water. In Japan, there are no shower rooms, just little stools all around the pool's edge near water taps both hot and cold. There are bars of soap, washbasins, and buckets. You are also, unembarrassedly buck-naked. No swimsuit to get in the way of a real cleansing. You do have a small washcloth that will also eventually serve as towel-like chamois for drying off after your swim or soak. Get wet, soap up, rinse off, and head for deep water. If you are bashful, cover up your privates with the towel as you approach the water. Slip into the water moving deeper until embarrassment is covered, then place the towel on top of your head or at pool side if you expect to do more than just bob around. Never, ever put that towel in the water. That would be a gross breach of etiquette.

Speaking of gross, do you have any idea how much accumulated body product each of us contributes in

tiny amounts communally? You don't want to know, but bless your lucky stars for western pool sanitation technology.

Some time ago Nature Notes noticed several small insects lurking about in our very clean swimming pool showers. Humm, I thought, wonder what they are,

wonder if they would be good subjects for a Nature Note. Then they were gone, and, of course, forgotten. Forgotten till this morning that is. There one was. Being somewhat desperate for a Nature Note, I took a close look, as close as I could without my glasses.

By grab, that looks like a very raggedy, small

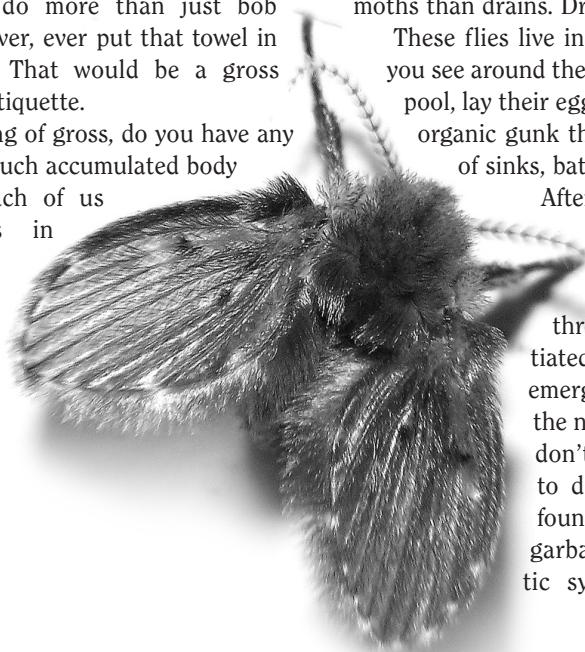
dark fly. After getting dressed, I went back for a specimen. Gone.

When I got home, I decided to Google around to see if I could identify the fly. After several false starts, I did. What they are, I am 99.9% sure, are drain flies, euphemistically called moth flies by some, most likely swimming pool managers. In all fairness, they do look more like tiny moths than drains. Drain flies. Wow.

These flies live in drains. Adults that you see around the house or swimming pool, lay their eggs in the thin film of organic gunk that lines drain pipes of sinks, bathtubs, and showers.

After the eggs hatch, the larval maggots munch their way around through the film till satiated, then pupate until emerging as the adults of the new generation. They don't confine their lives to drains. They can be found in wet mops, dirty garbage containers, septic systems, and waste-

“  
Adults that you see around the house or swimming pool, lay their eggs in the thin film of organic gunk that lines drain pipes of sinks, bathtubs, and showers.”





water treatment plants, where they are both a blessing and a curse.

The larvae play a positive role by reducing organic material in the wastewater to flies, carbon dioxide, and water. Unfortunately, that creates untold thousands of tiny adults that get blown by the wind to homes up to a mile away. Even more unfortunate, the little devils are small enough to crawl through most window screens.

Is there good in any of this? Drain flies don't bite, they don't spread any disease that I know of, they let pool managers know when to clean their drains, and they did provide inspiration for yet another Nature Note.

---

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

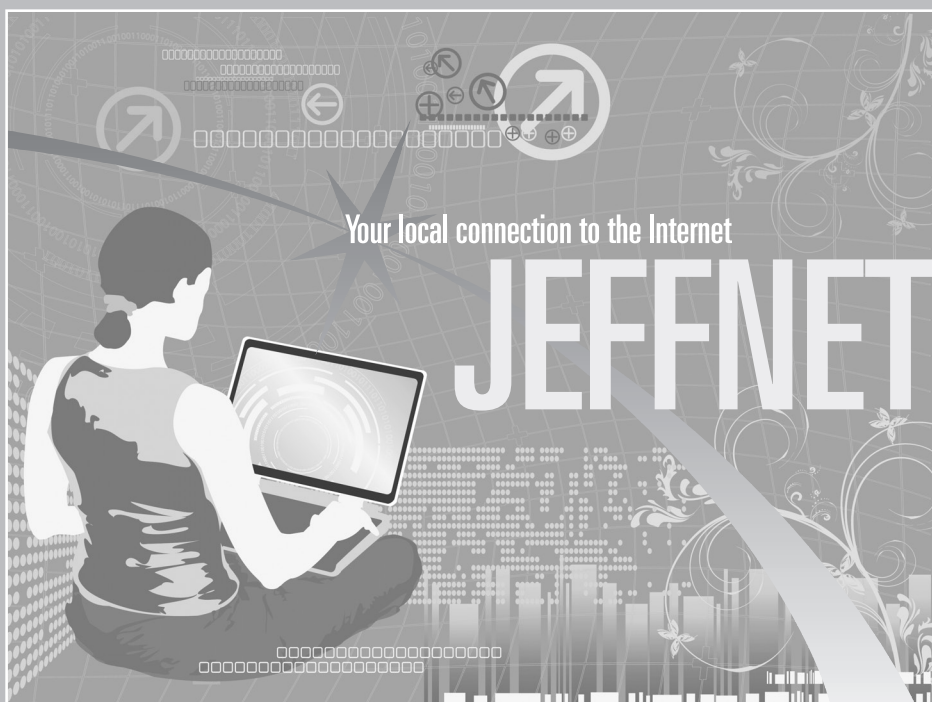
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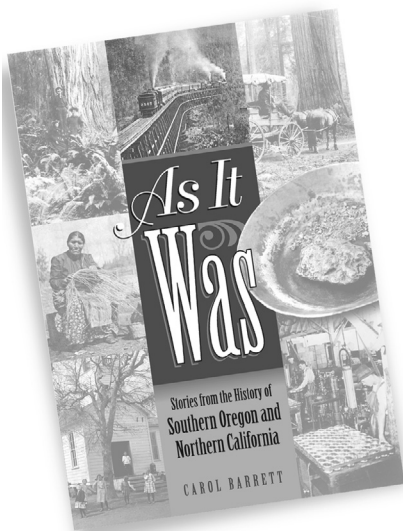
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BY CAROL BARRETT

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# As It Was

## Stories from the State of Jefferson

### White Slave Trade in 1890s Sisson

by Alice Mullaly

It started at the Midwinter Fair in San Francisco in 1893, when a popular song called "Two Little Girls in Blue" led to a new brand of chewing gum with the same name. To advertise, pairs of girls were hired, dressed in blue and sent out to street corners to distribute the gum.

Shortly afterwards, the wide-open logging and mill town of Sisson—present-day Mt. Shasta, California—had a new hotel and dancehall called the St. Dennis. Across the tracks from the town's main street, the St. Dennis offered the refined company of young women and was instantly popular.

One day, two Wells Fargo express-men received orders to pick up two young women and take them to the St. Dennis. They were also supposed to pay the proprietors money for feeding and keeping other young women. The transaction was common enough, but the driver became suspicious when he picked up "Two Little Girls in Blue."

The express-men sent for the sheriff in Yreka, who found that the ladies at the St. Dennis were indeed victims of the white slave trade. The girls were returned to their families and the proprietors of the St. Dennis spent several years at San Quentin.

Source: King, Ernest as told to Robert E. Mahaffay, *Main Line: Fifty Years of Railroad with the Southern Pacific*. Garden City, N.Y.: Doubleday & Company, Inc. 1948, pp. 25-27..

### Mr. Spock: Pear Blossom Parade Marshal

by Craig Stillwell

Over the years, the Rogue Valley Pear Blossom Festival Parade has had many famous grand marshals. But forty years ago, the parade marshal was literally *out of this world!*

Leading the parade down Medford's Main Street that Saturday, April 15, 1967 was Mr. Spock from the planet Vulcan. The

alien spaceman was actually actor Leonard Nimoy, who was one of the main cast members on the television series *Star Trek*, a show about human space exploration set hundreds of years in the future. Mr. Spock was the ever-logical Science Officer aboard the starship *Enterprise*.

To the delight of fans, Nimoy appeared in the parade dressed in his powder blue uniform and sporting Mr. Spock's distinctive pointed ears and slanted eyebrows.

Nimoy made local television appearances and was scheduled to visit the pediatric wards of both Medford hospitals.

Nimoy was also marshal of the longest parade in Festival history—around 200 entries of "floats, bands, beauty pageant contestants, walking groups, horses, antique cars, dogs, clowns, circus elephants" and more. The theme was "Pears in Circus Land," and the largest street-side crowd in Medford history gathered to watch the parade march into Hawthorne Park.

There, Nimoy was reportedly mobbed by Earthlings eager to get his autograph.

Sources: "Pear Blossom Parade Marshal To Be 'In Costume' Saturday," *Mail Tribune*, Thursday, April 14, 1967; "Largest Crowd Sees Longest Parade in History," *Mail Tribune*, Sunday, April 16, 1967, p.1.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.



# Poetry

Liz Robinsn and Maria Elena Fernandez

## Cherry

I came of age  
under the dark  
and flowering cherry,  
promiscuous  
hugger of trees.

No man's bark,  
no womanscent  
can ever tempt me  
like that black  
and silk spring

when I left the screaming house,  
gentled my arms  
around the rough,  
shed-petals  
streaming in my eyes.

---

Liz Robinson, a graduate of both The Neighborhood Playhouse School of the Theatre in NYC and Southern Oregon University, taught elementary school for thirty years. In 2008, her award-winning poems were published in the Oregon State Poetry Association's anthology, *Verseweavers*. Her poems also appeared in the 2008 Ashland Peace House anthology, *Peace Poems*. Other publications include her first book of poems, *A Path of Words*, and a poetry pamphlet, *A Gathering—Six Womansketches*. Her newest book, *Wordbent Woman*, will be published this year. Robinson lives in Phoenix, OR.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street  
Ashland, OR 97520.

Please allow two to four weeks for reply.

## The Moon is Always Forgiving

The moon is always forgiving,  
even when I am wanting  
the love of some man,  
or craving respect  
for the way I work,  
or asking the world to see  
the woman in my hips.  
Even when I have crossed  
yet another line,  
have completely forgotten  
the lessons hard-earned,  
there is always the moon.

When I am not permeable,  
and itinerant fears lodge  
in my chest,  
the moon rises  
as usual,  
slices me clean open.  
There is a painting—  
Frida and her exposed heart—  
that reminds me  
I live  
as if bone and tissue  
do not exist,  
as if my heart has no hiding place.

In the moonlight,  
the world is small enough to hold  
the shadow of last night,  
small enough for two persons to pass,  
fingers brushing,  
and large enough  
to accommodate one woman's fall  
from grace.

The moon is always forgiving,  
and love waits at the end of the day  
to smooth the hair from your face,  
and kiss your mouth.

---

Maria Elena Fernandez is the author of *Mariposa: A Workbook for Discovery and Exploration* (1995), published by the California Department of Education. Her poetry appeared in *Moving Mountain*. She is a board member of the Mt. Shasta Writers Series and a regular participant in their open mic events. She was a featured reader on "West Coast Live," aired on Jefferson Public Radio last year. Fernandez lives in Mt. Shasta and teaches at the College of the Siskiyous.



# A Cultural Event is Taking Root by the Mountain: 5th Annual ShastaYama Drum Festival

ShastaYama is the largest outdoor taiko festival in the western U.S., and this year's event on Saturday, August 1st at 6p.m. in Shastice Park, Mount Shasta, CA, promises to be the most memorable yet with an expanded program of top guest artists.

Taiko Grand Master Seiichi Tanaka brought the modern form of Japanese drumming to America, founding San Francisco Taiko Dojo in 1968. Taiko in America is now flourishing, and Tanaka's influence has spread across the country and worldwide.

Two of Tanaka's former students, Russel Baba and Jeanne Mercer, founded Shasta Taiko in 1985, introducing the community of Mount Shasta to this dynamic style of drumming. Their efforts have culminated in an annual world-class outdoor taiko and music festival – ShastaYama.

"Tanaka Sensei has always had a deep reverence for nature and was deeply moved by Mount Shasta's majestic presence the last time he performed at ShastaYama," Baba said. "We are excited to present our teacher and San Francisco Taiko Dojo again for ShastaYama 2009."

"His passion for taiko and his extraordinary presence is reflected in his group," Mercer added. "You understand taiko's center, its spirit, energy, and feeling through their performance."

Featured for the first time at ShastaYama will be the taiko group Jun Daiko, also from the Bay Area. "Jun Daiko is a new group of outstanding performers," Russel said. "A part of ShastaYama's vision is to encourage and present emerging artists."

Returning to ShastaYama will be dynamic guest artists Masato Baba, Michelle Fujii, and Toru Watanabe. Masato is the

Located at the base of Mount Shasta in Shastice Park, ShastaYama is the perfect venue to enjoy an inspirational evening of taiko, music, and dance.



A Family Affair: founders of Shasta Taiko Russel Baba, Jeanne Mercer perform with their son Masato Baba (a member of the On Ensemble). **RIGHT:** San Francisco Taiko Dojo



PHOTOS: BOB HSING

son of Jeanne and Russel and a member of the On Ensemble, last year's featured guest group. A recent high profile performance was the 2009 Academy Awards for Masato and the group TaikoProject, where he serves as Musical Direc-

tor. "The combination of taiko artistry and virtuoso dance by Michelle Fujii and Toru Watanabe adds a special touch to ShastaYama," says Jeanne.

Fujii is Artistic Director of Portland Taiko and Watanabe performs with Portland Taiko and with Warabiza, Japan's foremost folk dance troupe. Masato, Michelle, and Toru are top American taiko artists and inspirational leaders of a new taiko generation.

Shasta Taiko's members are from the community of Mount Shasta and perform for schools, events, and concerts throughout the western U.S.

"ShastaYama introduces our group

and the community to many styles of taiko and music on a scale not often seen even in larger communities," Mercer said. "Last year over 1,000 people attended ShastaYama."

Located at the base of Mount Shasta in Shastice Park, ShastaYama is the perfect venue to enjoy an inspirational evening of taiko, music, and dance. "Combining these arts with the awe-inspiring beauty of the Mount Shasta area is a perfect fit," says Baba. "Taiko brings people together, and ShastaYama merges culture and art with nature, a great formula for growth on many levels."

The gate opens at 5 p.m. Bring a picnic or enjoy the great food and refreshments offered by Sengthong's, Wild Thyme Cafe, Brown Trout Cafe, Red's Cajun Cooking, Food Arts, The Milkman, and more. Seating is on the grass, and lawn chairs, blankets, and warm clothes and flashlights for after sunset are advised. No pets or glass are allowed in the venue. For more information call (530) 859-8686 or visit [www.shastayama.org](http://www.shastayama.org).





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Roseburg, OR · (541) 673-6499

Steven Haywood – Bank of America Mortgage  
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#### RECREATION

The Bike Shop  
Redding, CA · (530) 223-1205

Hellgate Excursions  
Grants Pass, OR · (800) 648-4874

Redding Sports LTD  
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport  
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners  
Ashland, OR – (541) 201-0014  
[www.roguevalleyrunners.com](http://www.roguevalleyrunners.com)

#### RESTAURANTS

The Black Sheep  
Ashland, OR · (541) 482-6414

The Breadboard Restaurant  
Ashland, OR · (541) 488-0295

Café Maddalena  
Dunsmuir, CA · (530) 235-2725

Cornerstone Bakery & Cafe  
Dunsmuir, CA (530) 235-4677

Kaleidoscope Pizzeria & Pub  
Medford, OR · (541) 779-7787

Mendocino Café  
[www.mendocinocafe.com](http://www.mendocinocafe.com)

Roger's Zoo  
North Bend, OR · (541) 756-2550

The Village Pantry Restaurants  
Eureka · Arcata · McKinleyville

Wild Goose Café & Bar  
Ashland, OR · (541) 488-4103

#### RETIREMENT CENTERS

Linus Oakes Retirement Center  
Roseburg, OR · (541) 677-4800

#### TRAVEL/LODGING

Ashland Springs Hotel  
[ashlandsspringshotel.com](http://ashlandsspringshotel.com) · (541) 488-1700

Ashland's Tudor House  
Ashland, OR · (541) 488-4428

Chateau at the Oregon Caves  
[www.oregoncavesoutfitters.com](http://www.oregoncavesoutfitters.com)  
(541) 592-3400

Cold Creek Inn  
Mt Shasta · [www.coldcreekinn.com](http://www.coldcreekinn.com)

Rogue Travel  
(541) 482-6050 · [www.go2southafrica.com](http://www.go2southafrica.com)

#### VETERINARIANS/ANIMAL CARE & ADOPTION

Friends of the Animal Shelter  
[www.fotas.org](http://www.fotas.org) · (541) 774-6646

Southern Oregon Veterinary Specialty Center  
[www.sovsc.com](http://www.sovsc.com) · (541) 282-7711

#### WEARABLES & JEWELRY

Bug a Boo Children's Wear  
Ashland, OR · (541) 482-4881

Directions  
Mt. Shasta, CA · (530) 926-2367

Earthly Goods  
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store  
Eugene, OR · [www.footwise.com](http://www.footwise.com)

Nimbus  
Ashland, OR · (541) 482-3621

The Websters  
Ashland, OR · (541) 482-9801

#### WELLNESS / BEAUTY / SPAS / FITNESS

Herb Pharm  
Williams, OR · (800) 348-4372  
[www.herb-pharm.com](http://www.herb-pharm.com)

Hot Spring Spa  
Medford, OR · (541) 779-9411

Rogue Rock Gym  
(541) 245-2665 · [www.roguerockgym.com](http://www.roguerockgym.com)

Torty's Fitness  
Redding, CA · [www.tortys.com](http://www.tortys.com)

#### WINERIES & BREWERIES

Foris Winery  
Cave Junction, OR · [www.foriswine.com](http://www.foriswine.com)

Valley View Winery  
Jacksonville, OR · (541) 899-8468

Trium Wine  
Talent, OR

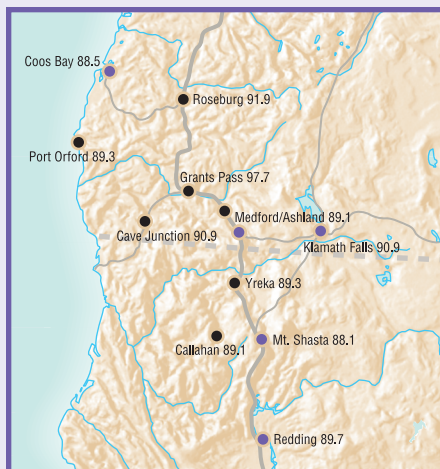
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# PROGRAM GUIDE

## Rhythm & News

www.ijpr.org



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### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNET/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

**CALLAHAN/**  
**FT. JONES 89.1 FM**

**CAVE JCT. 90.9 FM**

**GRANTS PASS 97.7 FM**

**PORT ORFORD 89.3 FM**

**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

### Monday through Friday

5:00am Morning Edition

#### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air with Terry Gross

4:00pm All Things Considered

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

### Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues Show

### Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha

## Rhythm & News Highlights

### Marian McPartland's Piano Jazz

#### July 5 • Julian Lage

Guitarist Julian Lage is a true jazz prodigy. Discovered by Gary Burton when he was just 12 years old, Lage has since played with Herbie Hancock, Joe Lovano and Carlos Santana. Lage shows off his amazing technique and improvisatory abilities on "My Funny Valentine" before teaming with McPartland on "You and the Night and the Music."



Julian Lage

#### July 12 • Barbara Carroll

Pianist and singer Barbara Carroll was McPartland's second guest during the first season of *Piano Jazz*. Thirty years later, Carroll makes a return appearance to reminisce with her good friend about their experiences at the Hickory House and the Oak Room. Carroll gives a charmed performance of "Very Early" and McPartland improvises a musical portrait of her guest.

#### July 19 • Bobby Short

The *Piano Jazz* 30th anniversary continues with an encore broadcast from the first season featuring pianist and singer Bobby Short. Short's unforgettable voice accompanied by his unique piano playing are on display as he and McPartland explore some of the lesser-known chapters of the



Bobby Short

American Popular Songbook with Ellington's "Shout 'Em Aunt Tillie" and Jimmy McHugh's "Where Are You."

#### July 26 • The Hot Club of Detroit

The Hot Club of Detroit is a jazz quintet that takes its inspiration from the legendary gypsy-jazz juggernaut the Quintette du Hot Club de France. Guitarist Evan Perry follows in the footsteps of Hot Club originator Django Reinhardt, and he leads his motor-city incarnation of the group on two Reinhardt classics, "Coquette" and "Nuages."

### The Thistle & Shamrock

#### July 5 • A Broader Canvas

We shift the spotlight away from Scottish and Irish music this week to illuminate the rich traditions of Cornwall, the Isle of Man, Galicia, Asturias, Wales and Brittany.

#### July 12 • On the Road

Itinerant work ways are celebrated this week in traditional songs, while today's working musicians offer us contemporary verses of the traveling musician's lifestyle.

#### July 19 • Celtic Show Bands

With a diverse array of instruments including big band-style brass sections, we hear ensembles that blend traditional and contemporary melodies to create big cutting-edge grooves.

#### July 26 • Words Verses Music

Poetry tells the story this week, with songs and tunes inspired by poets' lives and works.

### New Dimensions

**July 5 • Finding a Deeper Satisfaction in Our Work, Our relationships, and Ourselves with David Whyte**

**July 12 • A Wild and Laughing God with Tessa Bi-elecki**

**July 19 • Quantum Change with F. David Peat, Ph.D.**

**July 26 • Strengthening Your Ability to Pay Attention with Winifred Gallagher**



Gypsy-jazz quintet, The Hot Club of Detroit.

# PROGRAM GUIDE

## CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

### Stations

**KSOR 90.1 FM\***  
ASHLAND  
\*KSOR dial positions for translator communities listed below

**KSRG 88.3 FM**  
ASHLAND

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KOOZ 94.1 FM**  
MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

### Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

### Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera  
2:00pm Siskiyou Music Hall  
3:00pm From the Top  
4:00pm All Things Considered

5:00pm On With the Show  
7:00pm State Farm Music Hall

### Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm State Farm Music Hall

### Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

July 1 W CPE Bach: Cello Concerto in A minor  
July 2 T Gluck\*: Selections from *Don Juan*  
July 3 F Gaubert\*: *Suite*

July 6 M (OCMF) Bernstein: *On the Waterfront*  
July 7 T Menotti\*: *Triplo Concerto a Tre*  
July 8 W (OCMF) Rachmaninoff: *Capriccio Bohémien*

July 9 T Respighi\*: Piano Concerto  
July 10 F Bach: Orchestral Suit No. 2

July 13 M Tchaikovsky: *Francesca da Rimini*  
July 14 T Jean-Baptiste Davaux: *Symphonie Concertante*

July 15 W Paganini: Quartet No. 15  
July 16 T Mozart/Went: *The Abduction from the Seraglio*

July 17 F Handel: *Water Music* Suite in F major  
July 20 M Beethoven: Clarinet Trio in B flat major

July 21 T Valentini: Concerto in A minor  
July 22 W Wagner: *Faust Overture*  
July 23 T Berwald\*: Piano Trio No. 1  
July 24 F Adam\*: Pas des vendanges from *Giselle*

July 27 M Granados\*: *Six Romantic Scenes*  
July 28 T Danzi: Quintet in E minor  
July 29 W Glazunov\*: *Salomé*  
July 30 T Haydn: Andante with variations in F minor  
July 31 F Dvorak: *The Hero's Song*

### Siskiyou Music Hall

July 1 W Don Gillis: *An American Symphony*  
July 2 T Moscheles: Piano Concerto No. 2  
July 3 F Mark O'Connor: *Americana Symphony*

July 6 M R. Strauss: *Aus Italien*  
July 7 T (OCMF) Rachmaninoff: Piano Concerto No. 2

July 8 W Beethoven: Violin Sonata No. 7  
July 9 T (OCMF) Dvorak: Symphony No. 9  
July 10 F Gustav Jenner: Trio in E flat for Clarinet, Horn & Piano

July 13 M Haydn Wood: Piano Concerto in D minor  
July 14 T Finzi\*: Cello Concerto  
July 15 W Tchaikovsky: Symphony No. 2, "*Little Russian*"

July 16 T Mendelssohn: Violin Concerto in E minor, Op. 64  
July 17 F Haydn: Symphony No. 91

July 20 M Johann Wilms: Symphony No. 6  
July 21 T Dvorak: Piano Quartet in E flat major  
July 22 W Stravinsky: *Pulcinella*  
July 23 T Mozart: Piano Concerto No. 12  
July 24 F Havergal Brian: Violin Concerto in C

July 27 M Giuliani\*: Guitar Concerto No. 1  
July 28 T Elgar: *Symphonic Study on Falstaff*  
July 29 W Vieuxtemps: Violin Concerto No. 1  
July 30 T Johannes Van Bree: Grand Quartet No. 3  
July 31 W Grieg: Piano Concerto in A minor

### JPR Saturday Morning Opera with Don Matthews

Jul 4 • *The Tender Land* by Aaron Copland  
Andrea Jones, Dawn Coon, Benjamin Smolder, Judson Perry, Michael Turay, The University of Kentucky Opera Theatre, Bohuslav Martinu Philharmonic Orchestra, Kirk Trevor, conductor.

Jul 11 • *Ezio* by George Frederick Handel  
Ann Hallenberg, Karina, Gauvin, Sonia Prina, Marianne Andersen, Anicio Zorzi Giustiniani, Vito Priante, Il Complesso Barocco, Alan Curtis, conductor.

July 18 • *I Capuleti e I Montechi* by Vincenzo Bellini  
Anna Netrebko, Elina Garanca, Tiziano Bracci, Joseph Calleja, Robert Gleadow, Vienna Singakademie, Vienna Symphony, Fabio Luisi, conductor.

July 25 • *Mitridate, Re di Ponto* by Wolfgang Amadeus Mozart  
Marcel Reijans, Francine van der Heyden, Marijke van Stralen, Johannette Zomer, Cécile van de Sant, Young-Hee Kim, Alexei Grigorev, Musica ad Rhenum, Jed Wentz, conductor.

### From The Top

#### July 4 • Northfield Mount Hermon School, Northfield, MA

This week's show comes from the beautiful campus of Northfield Mount Hermon School in western Massachusetts and features the school's women's chorus and a trumpet player from the Chicago area.



# News & Information

[www.ijpr.org](http://www.ijpr.org)


● **AM Transmitters** provide extended regional service.

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## Stations

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYK AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

**KNHM 91.5 FM**  
BAYSIDE/EUREKA

**KJPR AM 1330**  
SHASTA LAKE CITY/  
REDDING

## Translator

Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm The Story  
4:00pm On Point  
6:00pm World Briefing from the BBC  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am The State We're In  
8:00am Marketplace Money  
9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Selected Shorts

6:00pm The Vinyl Cafe  
7:00pm New Dimensions  
8:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am On The Media  
11:00am Marketplace Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm Studio 360

## KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm Global Vision  
6:00pm People's Pharmacy  
7:00pm The Parent's Journal  
8:00pm BBC World Service

**July 11 · Hoyt Sherman Auditorium, Des Moines, IA**  
*From the Top* visits the great state of Iowa to meet a wonderful group of young musicians, including a 17-year-old baritone singing an aria from the Marriage of Figaro and a guitar quartet from Minnesota.

### July 18 · Mesa Arts Center, Mesa, AZ

This week's program comes from the Mesa Arts Center in Mesa, AZ, with a program of accomplished musicians including a sibling cello and violin duo playing Kodaly.

**July 25 · Warren Performing Arts Center, Indianapolis, IN.** *From the Top* visits the campus of the Warren Performing Arts Center in Indianapolis, IN with a prize-winning quartet from Chicago and a composer from Texas.

## Exploring Music with Bill McGlaughlin

### Week of July 6 · Through the Mail Slot

All media outlets have a special place for unsolicited materials. This week we'll explore unexpected musical treats that were delivered to Bill's doorstep.

### Week of July 13 · Les Six

It's the anti-Wagner and anti-Impressionist tour de farce. Join us for the delightfully irreverent, bad boys (and girl) of 1920's Monteparnasse: Auric, Durey, Honegger, Milhaud, Poulenc and Tailleferre.

### Week of July 20 · Venice

Known as "La serenissima," the most serene Republic of Venice marries beauty and inspiration like few places in the world. Famous for its glassworks, architecture, visual art and yes, its gondolas, Venice has inspired composers from Vivaldi to Wagner.

### Week of July 27 · A Green and Pleasant Land

With William Blake's famous words as a stepping-off point, we're traversing the pastoral musical landscapes of the British Isles.



Star-crossed lovers Anna Netrebko and Elina Garanca appear July 18th on JPR *Saturday Morning Opera with Don Matthews.*

## News & Information Highlights

### Selected Shorts

**July 4 · "The Dilettante"** by Edith Wharton, read by Brenda Wehle  
"The Muse's Tragedy" by Edith Wharton, read by David Strathairn

**July 11 · "Dissed Fish,"** by Calvin Trillin, read by the author

"Bid Farewell to Her Many Horses by Luis Alberto Urrea," read by Robert Sean Leonard  
Feature: Isaiah Sheffer speaks with David Strathairn  
Calvin Trillin

**July 18 · "The Red Fox Fur Coat,"** by Teolinda Gersao, read by Kathleen Chalfant

"St. Lucy's Home for Girls Raised by Wolves," by Karen Russell, read by Joanna Gleason  
Feature: Stephen King speaks from the stage of Symphony Space

**July 25 · "Drunken Mimi,"** by Aimee Bender, read by Bernadette Quigley

"Your Man," by Etgar Keret, read by David Rakoff  
"Shooting Tuvia," by Etgar Keret, read by David Rakoff  
"Death Watch," by Aimee Bender read by Bernadette Quigley  
Feature: Remarks by Bender and Keret from the evening

### New Dimensions

**July 4 · Finding a Deeper Satisfaction in Our Work, Our relationships, and Ourselves** with David Whyte

**July 11 · A Wild and Laughing God** with Tessa Bielecki

**July 18 · Quantum Change** with F. David Peat, Ph.D.

**July 25 · Strengthening Your Ability to Pay Attention** with Winifred Gallagher



# Art



## ROGUE VALLEY

### Theater

- ◆ The Oregon Shakespeare Festival presents the following plays through the 2009 season:

*Macbeth*, thru Nov. 1st

*Death and the King's Horseman*, thru Jul. 5th

*The Music Man*, thru Nov. 1st

*Paradise Lost*, Jul. 22 thru Oct. 31st

*All's Well That Ends Well*, thru Nov. 1st

*The Servant of Two Masters*, thru Nov. 1st

*Equivocation*, thru Oct. 31st

*Henry VIII*, thru Oct. 9th

*Don Quixote*, thru Oct. 10th

*Much Ado About Nothing*, thru Oct. 11th

Performances begin at 1:30pm & 8 pm. OSF theaters are located on Pioneer Street, Ashland. (541)482-4331. [www.osfashland.org](http://www.osfashland.org)

- ◆ Camelot Theater presents *Cabaret* thru July 19th. Located at Talent Ave. & Main St., Talent. (541)535-5250. [www.camelottheatre.org](http://www.camelottheatre.org)

- ◆ Oregon Stage Works presents *Shirley Valentine* thru July 13th. At 185 A Street, Ashland. (541)482-2334. [www.oregonstageworks.org](http://www.oregonstageworks.org)

- ◆ The Oregon Cabaret Theater presents *The 25th Annual Putnam County Spelling Bee*, thru Aug. 30th. Located at 1st & Hargadine Streets, Ashland. (541)488-2902. [www.oregoncabaret.com](http://www.oregoncabaret.com)

### Music

- ◆ The American Band College Directors' Band presents its 21st Annual July 4th Concert at the Ashland High School Football Field. The last pieces of the performance coincide with the fireworks display. Guest conductors Jan Van Der Roost from Belgium, and James M. Bankhead, Sam Houston State University, lead the two 110-member bands of high school and college band directors. Flutist Jim Walker is soloist. Tickets are available at Cripple Creek Music or online. [www.bandworld.org](http://www.bandworld.org)

- ◆ Britt Festivals presents a wide range of entertainment this month:

July 1st, Etta James & The Roots Band / Ryan Shaw

July 2nd, Ani DiFranco

July 3rd, Three Girls & Their Buddy, Emmylou Harris, Shawn Colvin, Patty Griffin, Buddy Miller @ 8pm

July 15th, Blues Travelers

July 16th, Andrew Bird

July 18th, Cowboy Junkies / Son Volt

July 19th, Blondie

July 23rd, Indigo Girls / David Ryan Harris

July 24th, Tommy Emmanuel / Chris Smither

July 25th, The Moody Blues

July 31st, Opening Night Champagne Picnic 6pm

July 31st, Britt Orchestra / Alisa Weilerstein @ 8pm

All performances 7:30 pm except as noted. At the Britt Pavilion, located at the intersection of Fir and First Streets, Jacksonville. (800)882-7488, (541)773-6077 or visit [www.brittfest.org](http://www.brittfest.org)

- ◆ The Southern Oregon Repertory Singers present their 7th annual concert of readings and songs of Shakespeare. Actors Michael Elich, Jim Finnegan and Robin Goodrin-Nordli join the group on the Elizabethan Stage of the Oregon Shakespeare Festival for one performance only



Music on the Half Shell in Roseburg presents son of Malian musician Ali Farka, Vieux Farka Touré on July 14th.

on Mon. July 13th at 8pm. Tickets are available at Paddington Station and the Music Coop in Ashland, the Grocery Outlet in Medford, at the door, or (541)552-0900 or [www.repsingers.org](http://www.repsingers.org)

- ◆ The 34th Annual Ashland Chamber Music Workshop will be in session July 13-17 and July 20-24. Daily programs are held at 3pm in the SOU Music Recital Hall and are open to the public. There is no charge. Amateur musicians from the United States and Canada perform short classical chamber music works prepared during the day. Workshop Director is Dr. Rhett Bender, Professor of Music at SOU. (541)552-6534 or [www.chamberworkshop@sou.edu](http://www.chamberworkshop@sou.edu)

- ◆ The Rogue Theatre in Grants Pass presents Robin Trower on July 5 and The Fabulous Thunderbirds on July 17. (541)471-1316 or [www.rogue theatre.com](http://www.rogue theatre.com)

### Exhibitions

- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District on the first Friday of each month. 5-8 pm. (541)488-8430 or [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

- ◆ Third Friday in Medford. Art galleries, shops and restaurants stay open late for the Third Friday art walk in downtown Medford. Each month new work by regional artists is showcased, and artists demonstrate their work along the sidewalks of Bartlett and Main streets, Middleford Alley and Theater Alley.

- ◆ Live music and art in Grants Pass on the first Friday of each month, 6-9 pm. At H and 5th Sts., Grants Pass. (541) 787-0910

- ◆ Paintings by Rogue Valley landscape artists Lucy Warnick and Laura Benedetti will be featured during the months of July and August at Frank Philipps Gallery, 88 North Main Street in Ashland. A reception for the artists will take place on First Friday Art Walk, July 3rd, 5-8 pm.

- ◆ The Living Gallery presents a show of new paintings by California artist Deborah Garber thru July. An Artist Reception is held on 1st Friday July 3rd 5-8 pm. Located at 20 S. First St., downtown Ashland. (541) 482-9795 or [www.the-livinggallery.com](http://www.the-livinggallery.com)

- ◆ The Southern Oregon Guild presents *An Evening of Art and Wine* on Friday, July 24th from 5-8pm in historic Kerby OR on HWY 199 between Grants Pass and Crescent City. Unique, original artwork, free food and wine tasting from local vintages will be showcased at eight venues. (541)592-5019. [www.southernoreonguild.org](http://www.southernoreonguild.org)

## NORTH CALIFORNIA

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520  
or to [paul.b.christensen@gmail.com](mailto:paul.b.christensen@gmail.com)

July 15 is the deadline  
for the September issue.

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)





Paintings by Rogue Valley landscape artists Laura Benedetti and Lucy Warnick are featured at the Frank Philipps Gallery in Ashland. [LEFT: "Aspen Point at Lake of the Woods," Laura Benedetti. RIGHT: "Red Boat on the Rogue River," Lucy Warnick]



The Britt Festival presents Ani DiFranco on Thursday July 2nd at the Britt Pavilion in Jacksonville.

### Music

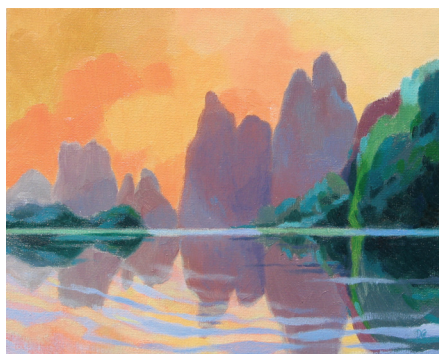
◆ The Cascade Theater presents Jonny Lang in concert on July 21st in two performances 7:30pm and 10:00pm. Located at 1733 Market Street, Redding. (530)243-8877. [www.cascadetheatre.org](http://www.cascadetheatre.org)

◆ Mt. Shasta Music Festival presents singer songwriter, Allison Scull, and Victor Martin, saxophone, on Friday, July 3rd at noon in downtown Mt. Shasta. The acoustic duo will also perform in Medford on July 10th at 6:30pm at the Roxyann Vineyards. The following night July 11th from 7-10pm Scull and Martin play at the Laughing Clam, Grants Pass. (541)479-1110 or (541)776-2315. [www.allisonandvictor.com](http://www.allisonandvictor.com)

◆ The Fifth Annual ShastaYama Drum Festival will be presented on Saturday, Aug. 1st at 6pm in Shastice Park, Mount Shasta. Featured will be Taiko Grand Master Seiichi Tanaka and Jun Daiko. Tickets on sale at Village Books and at Soul Connections in Mount Shasta, Yreka Chamber of Commerce, Bogbean Books & Music in Redding, and at the gate. (530)859-8686. [www.shastayama.org](http://www.shastayama.org)

### Exhibitions

◆ 2nd Saturday Art Hop is a monthly event, celebrating the arts and culture in Redding and the North State. 6-9 pm. (530)243-1169.



The Living Gallery presents a show of new paintings by California artist Deborah Garber throughout July.

### UMPUA

#### Music

◆ Music on the Half Shell presents free concerts throughout the summer, Tuesdays, 7pm at Stewart Park in Roseburg. July's lineup includes:

July 7th, Acoustic Alchemy  
July 14th, Vieux Farka Touré  
July 21st, Hawaiian World Music Festival  
July 28th, Brave Combo

More information is available at [www.halfshell.org](http://www.halfshell.org)

### OREGON AND REDWOOD COAST

#### Exhibitions

◆ At the Humboldt Arts Council presents *Images of Water*, July 16 thru Aug. 23. Also, works by Curtis Bartone: *The Ocean Through Our Large Window*, July 23 thru Sept. 6. The council's Permanent Collection is also housed at The Morris Graves Museum of Art, 636 F Street, Eureka. (707)442-0278. [www.humboldtarts.org](http://www.humboldtarts.org)

### KLAMATH

#### Theater

◆ Ross Ragland Theater Day Camp presents *Seussical Jr.* on July 11th at 7pm and July 12th at 2pm. "Oh, the things you can think" when Dr. Seuss's best-loved stories collide and cavort in a musical caper adapted from the Broadway version. (541) 884-0651. [www.rrtheater.org](http://www.rrtheater.org)

◆ Ross Ragland Theater presents *Music Man* on July 23rd, 24th, 25th, and 31st at 7:30pm, and on July 26th at 2pm. The special gala community production celebrates the theater's 20th anniversary season with this tuneful tribute to the brass band and small-town America. (541) 884-0651. [www.rrtheater.org](http://www.rrtheater.org)

#### Music and Dance

◆ Klamath Blues Society sponsors a blues jam every Thurs., 8:30-midnight. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541)882-8695



The Southern Oregon Repertory Singers present their 7th annual concert of readings and songs of Shakespeare Monday July 13th at 8pm.

# CLASSIFIED ADS

## SERVICES

Rocky Point Resort has cabins, motel rooms and camping along the Klamath Lake. Excellent trout fishing and bird watching. Canoes, kayaks, fishing boats to rent. Waterfront restaurant. Email - rvoregon@aol.com (541) 356-2287.

## GOODS

Please visit our secure online gallery for breathtaking landscapes and wildlife from fine art photographer Jason Randolph for your home, office or other special locations. [www.fineartlens.com](http://www.fineartlens.com)

9,10,11,12,13,14. Can you find the prime numbers? *Math Fun with Dr. Vectra and Friends* is an engaging new motivational math book. Learn more and download free sample at [www.Dr.Vectra.com](http://www.Dr.Vectra.com).

## PROPERTY

Winery-27 acres, 8 acres planted and drip irrigation-mostly P.noir, P.gris. 2000 square foot house, 3 b.r. 2 1/2 baths, art studio. 1 mile north of Montague. Fantastic view of Mt. Shasta.

[www.northerncaliforniavineyardforsale.com](http://www.northerncaliforniavineyardforsale.com)

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☐ Goods (for rent,  
for sale, wanted)  
☐ Services

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All classified ad orders must be **received** by Jefferson Public Radio no later than the 5th of the month **preceding** the issue in which you would like the ad to appear. For example, the deadline for the August issue is July 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

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<b>JULY</b>	21	Jonny Lang
<b>AUG</b>	14	Bruce Hornsby
	15	Linda Regan Bott Sings <i>Martinis with Santa</i>
<b>SEPT</b>	16	Los Lonely Boys
<b>OCT</b>	4	SF Opera HD Cinema Series – <i>Madama Butterfly</i>
	5	Pink Martini
	10	Ingrid Michaelson
	16	Joan Osborne, the Holmes Brothers & Paul Thorn
<b>NOV</b>	1	SF Opera HD Cinema Series – <i>Don Giovanni</i>
	7	House of Floyd
	14	Riders in the Sky – The Cowboy Way!
	27–28, Dec 3–5	A Cascade Christmas
<b>DEC</b>	10	Los Lobos
	13	A Celtic Christmas
<b>JAN</b>	10	SF Opera HD Cinema Series – <i>Samson and Delilah</i>
	16	I'm Still Standing Comedy Tour
<b>FEB</b>	4	TAO: The Martial Art of Drumming
	19	Suzanne Vega
	26	Moscow Circus
<b>MARCH</b>	6	A Touch of Classical Piano
	7	Oscar Night Party
	14	SF Opera HD Cinema Series – <i>La Rondine</i>
	19, 20, 26, 27	The Dance Project's <i>Stepin' Out!</i>
<b>APRIL</b>	20	The Punch Brothers featuring Chris Thile
<b>JUNE</b>	1	The Four Bitchin' Babes – Diva Nation

530.243.8877

[www.cascadetheatre.org](http://www.cascadetheatre.org)





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